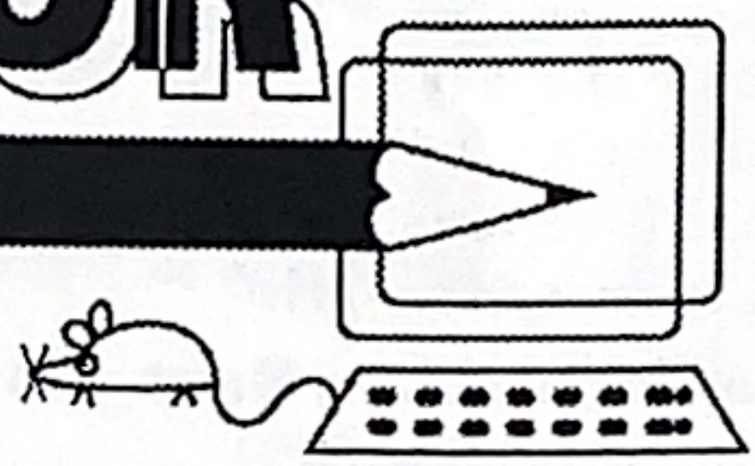
ASIFA EAST

The International Animated Film Society

ANYMATOR

December 2000 Issue



Hedgehog drawing by
Yuri Norstein

Yuri Norstein's visit to SVA covered inside!

"Norstein's sense of timing and movement is superb, witnessed not only in the on-screen animation, but in the flourishes of his hands as he spoke."

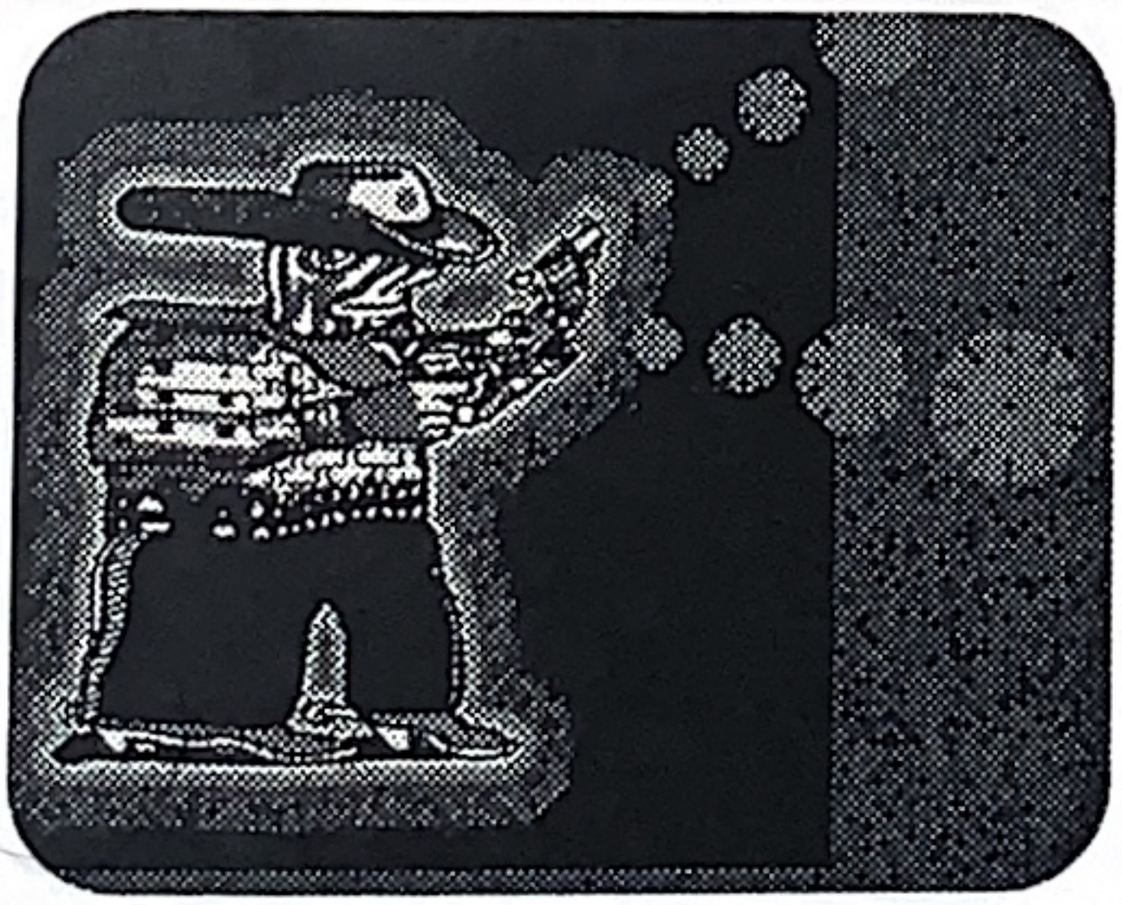
-Howard Beckerman

ASIFA EAST

PRESENTS

THE BEST OF OTTAWA 2000

Join us for a screening of the winning films!



MONDAY,
DECEMBER 11, 2000
School of Visual Arts
209 E. 23rd Street
(bet. 2nd and 3rd Aves.)
Room 502
(5th Floor)
7 pm

ASIFA East
The International Animated Film Society Northeast /New York Chapter
A Program of the New York Foundation For The Arts

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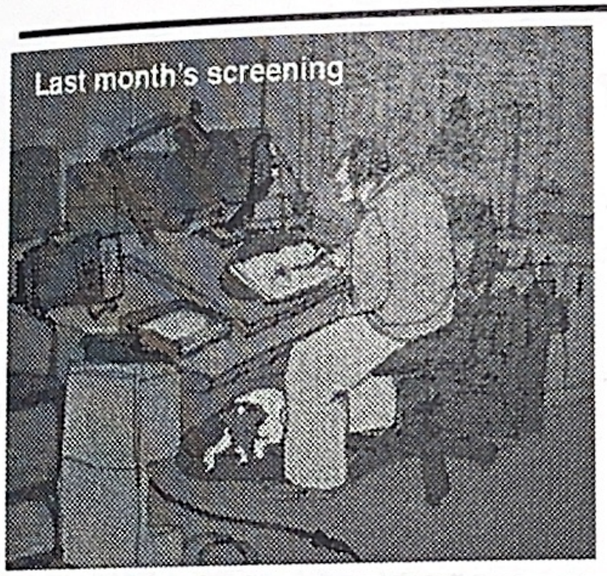


Still Life with Animated Dogs
a film by Paul Fierlinger

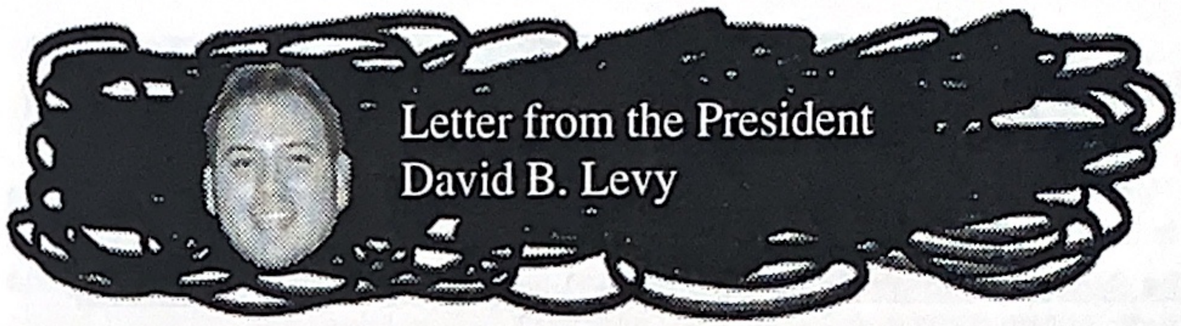
As we learn to become keen observers of our surroundings, we begin to grasp the significance of common events and gain an understanding of abstract concepts as well. Without loosing his sense of humor, animator Paul Fierlinger presents one artist's encounters with people, dogs and things of a divine nature.

About the animator/director

Born in Japan before WW2 to Czechoslovak diplomat parents, Paul Fierlinger spent his early years in the U.S. before living for 20 years in communist Czechoslovakia. From there he escaped back to the U.S. in 1967.

In his 40-year career as an independent film animator he has created over 800 films which have garnered him more than a hundred major awards. These include an Academy Award nomination for It's So Nice to have a Wolf Around the House, many "Best of Festival" awards from all parts of the world and numerous "Firsts" in categories such as educational films, TV commercials and children's films. He is the creator of Sesame Street's Teeny Little Super Guy, an American Playhouse TV feature Drawn from Memory and currently is creating a series of animated mini-documentaries for cable TV's Oxygen, called Drawn From Life.

He has two grown children from a previous marriage who live in San Francisco and Fierlinger continues to live with his wife Sandra and their two dogs in the suburbs of Philadelphia.



Greetings! I thought I'd take a cue from TV Guide and present some Animation/industry tidbits worth cheering about. Here are three and a half cheers in no particular order:

"The Bob Clampett" and "The Tex Avery" shows on Cartoon Network
Although the Cartoon Network has defined itself in equal parts by its commitment to produce original creator-driven animated shows and its regular rotation of Turner library favorites like "Scooby Doo", it has also made room for anthology shows culled from classic shorts by legendary directors' Bob Clampett and Tex Avery. Cartoon Network has made a bold move by encouraging the viewing public to make the distinction, "these are the *Bob Clampett* Daffy Duck cartoons". The shift in emphasis (from the cartoon star to the director) forces all watching to realize that Bugs, Elmer, Daffy and the rest....were cartoon actors who evolved under the expert guidance of their largely unknown directors. Could a Frank Tashlin show be far behind?

The Disney Channel moves to standard service on Time Warner Cable
This is half a cheer (and lucky to be listed at that). The Disney Channel's format largely features bland live action family programming (including reruns of the sitcom "Growing Pains"). At a glance, one could doubt that they program any animation at all. Hoping for a miracle, I scanned the late night section of my TV Guide, tracing the Disney Channel's fare into the wee hours of the morning. I found that at 3:50 to 4:00 AM they scheduled "Alice Shorts" (pay-dirt)! Not stopping there, I found their show "Ink and Paint" and set my VCR to pluck both shows from the airwaves as I slept soundly.
For all those who never bought a copy of Leonard Maltin's "Of Mice and Magic", the "Alice" shorts were the first animated series by Disney (produced in Hollywood during the Silent era of the 1920's). This is embryonic Disney during the period when he was working and struggling in the shadow of Otto Messmer's "Felix the Cat".
"Ink and Paint" turned out to be a an unedited collection of vintage Disney shorts from the late 1920's to the mid 1950's (all featuring opening and closing title cards).
To sum up, stock up on high grade videotape, pull out your old VCR manuals and relearn how to program your VCR's. It'll be worth it.

A Letter from the President ...continued

The Skilled Based Training Program (SBT) at Nickelodeon Digital Animation Studio in NY

A tuition-free program of ongoing self-development workshops available to Nick Animation employees to help develop their production and professional skills. Workshops routinely include Life Drawing, Animated Drawing, Storyboarding, ErgAerobics, Color Theory, Acting for Animation, Advanced AfterEffects, Advanced Photoshop, Scriptwriting, Time Management, Effective Meetings, etc....

Lunchtime guest speakers are also part of the program and have included Asifa-east's own **John Canemaker** (who gave us a tantalizing sneak peak at his upcoming book, "Nine Old Men") and **Emily Hubley**. Screenwriter/author Robert McKee proved to be a most memorable guest speaker as he unleashed his own brand of blunt honesty during critiques of staffer's screenplay ideas. All sessions include complimentary lunch or dinner and choice of beer, wine or sangria (I made up that last part).

"The Simpsons" Season One on DVD

We like to think that the Simpsons went through a long development phase (especially those of us that didn't catch on to the pleasures of the show until the third or fourth seasons). "The Simpsons" Season One on DVD, coming to stores early in the new year, challenges that notion. The following season one episodes prove that an ample spark of genius existed from the get-go. Check out these highlights:

"There's No Disgrace Like Homer" (1/28/90), in which the Simpsons' clan undergoes family counseling under the care of the late Dr. Marvin Monroe.

"Life in the Fast Lane" (3/18/90), was a clever study of Marge's near affair with bowling instructor, Jacques. This predated Homer's near affairs in later seasons with Lurleen (a country singer) and Mindy (a co-worker). Marge and Homer's union always prevails. This is one of many examples of "heart" underneath the often controversial surface of The Simpsons.

"The Crepes of Wrath" (4/15/90), was one of the last great cold war yarns, in which Bart and Albanian, Adil, swap continents. Bart wound up in the abusive care of crooked French winemakers...while Adil duped Homer into sneaking him Atomic Energy plans for Albania....with hilarious results.

Last but not least, we saw the birth of the "Side Show Bob Saga" with "Krusty Gets Busted". West Nile disease may well give way to Yellow Fever as we step back and re-appreciate these early gems.

1st Annual "Mo Willems Student Storyboard Award" Winners Announced

On November 13, 2000 the 1st Annual **"Mo Willems Student Storyboard Award"** winners were announced. The contest, which distributes a total of $2,250.00 in completion funds for student animators from various East Coast schools, chose three student works whose individual style and unique voice were clearly evident in their storyboard presentations.

The winners are:

1st Prize ($1,000.00) "That Special Monkey", by Sean McBride, University of the Arts (Philadelphia) for its funky look at friendship, love and Chinese food placemats.

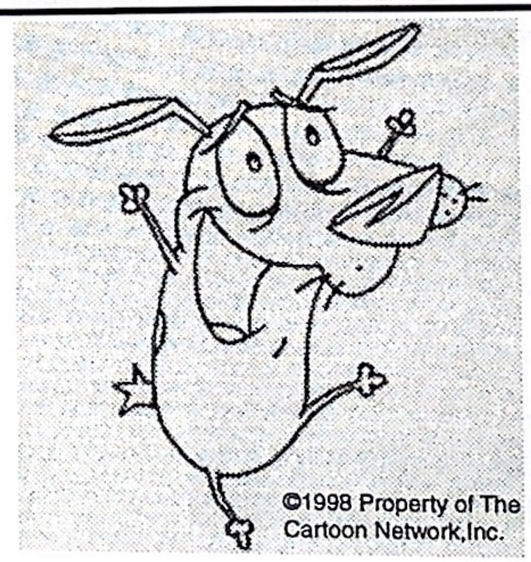
2st Prize ($ 750.00) "excuses, excuses", by Christopher Timmons, The Pratt Institute of Design (Brooklyn) for its relentless meandering and inventive characters.

3rd Prize ($ 500.00) "Operation Imperative" by Jacob Greenawalt University of the Arts (Philadelphia) for its astute design and pacing.

In announcing the awards, independent animator Mo Willems said, "I've been lucky enough to make my own work thanks to the success of my student efforts and hope these prizes will assist in these students achieving their vision of finished films."

Mo Willems' new cartoon series, **"Sheep In The Big City"**, premiered on Friday November 17th at 9:30pm est on Cartoon Network. It's regular slot will also be Fridays at 9:30 pm est.

FOR MORE INFORMATION about Mo Willems check out www.mowillems.com or Mo's talent page at www.atomfilms.com



On November 11th, **John R. Dilworth** and the artists at Stretch Films won a much-deserved Annie in the category "Outstanding Individual Achievement for Production Design in an Animated Television Production" with his series. **"Courage the Cowardly Dog"** (based on his 1995 Oscar-nominated short "The Chicken from Outer Space"). The show looks spectacular (along with being funny & suspenseful) and is currently premiering its second season on Cartoon Network. If you haven't seen it, check it out!

Yuri Norstein at SVA

by Howard Beckerman

It was Halloween night, not frightening, just very enlightening; a superb ASIFA-East evening, certainly one that will be remembered by all who attended. It was a rare opportunity to hear Yuri Norstein, the Russian animator explain his techniques and to screen samples of his films. His explanations were funneled through an interpreter but, no matter, we got his gist and understood clearly when he chided us to "avoid the stereotypical in our own work." The key to the event was his demonstration of skill and patience in using cutouts and multiplane photography. In an age of swiftly evolving electronic tools, Norstein presented simple, humble implements: a tiny tweezer (holding it up for all to see), and clues to the use of sheets of frosted cels for fog effects and painted string to imitate rainfall.

Some of us have seen the Norstein films more than once: Tale of Tales (1979), Hedgehog in the Fog (1975), The Heron and the Crane (1974) and The Battle of Kerzhents (1970), but it was reassuring to hear the delighted reactions of an audience largely unfamiliar with these warmly humorous and touching shorts. The biggest surprise of all: everyone sitting enthralled for 20 minutes watching the black and white, silent actions of a little man meticulously sipping soup and haltingly penning a letter. This last was an episode from Norstein's currently stalled adaptation of Nikolai Gogol's The Overcoat, expressed through eery, fluid motions accomplished by delicately, almost surgically, manipulated cut paper.

Yuri Norstein chatting with Irra

He projected stills of his multiplane rig which is managed by a crew of three, Norstein, his wife and an assistant. Any additional hands and they would be crashing into each other. His wife does most of the character renderings and he directs and animates. Norstein's sense of timing and movement is superb, witnessed not only in the on-screen animation, but in the flourishes of his hands as he spoke. Asked about some facet of technique, he responded with a Chaplinesque gesture, his fingers deftly poking an invisible needle and thread into a nonexistent bit of cloth and quirkily pulling it through. As the audience responded gleefully to this craftsman whose pleasure is the creative control he has over his particular style of filmaking, I was reminded of the enthusiasm reported by an earlier group of artists occurring over 80 years ago when Winsor McCay lectured and exhibited his animation. Paul Terry often reflected on McCay's influence, and it's possible that Max Fleischer and John R. Bray were also sparked by his vigorous invitation to try their luck in the new medium. I believe that the spark connected again with future animators on the night that Yuri Norstein came to ASIFA-East.

"Sigh! My animation students don't know who Walt Kelly was."

Time to JOIN ASIFA

A
SSOCIATION
INTERNATIONALE DU
FILM D'
ANIMATION

The International Animated Film Society

International membership

$55/yr

Formed in 1960 by an international group of animators to coordinate and further their interests and increase worldwide visibility of the animated film. Professionals and fans from more than 50 countries sponsor animation festivals in Annecy, Ottowa and Hiroshima.

International members get:

- a one year subscription to ASIFA News, ASIFA International's official publication
- Opportunity to vote, in person or by proxy, on issues and candidates for the ASIFA Board of Directors, at meetings held at every ASIFA-sponsored animation festival
- Notification of international animation festivals and discounts on admission to international festivals
- All local membership benefits are included

Yes, I would like to join **ASIFA.** Enclosed is my check, made payable to **ASIFA-East** for:

☐ **$55** International membership
☐ **$35** Local membership

Mail to:

ASIFA-East
c/o Michael Sporn Animation
632 Broadway, 4th Floor
New York, NY 10012

Name

Address

City, State, Zip

Phone

Date

☐ New

☐ Renewal

Memberships are dated from either January or June.

☐ January member

To be entered on the January list send payments between December 1st and January 15th.

☐ June member

To be entered on the June list send payments between May 1st and June 30th.

Note: As there are no July or August screenings, June membership privileges start in September.

Form design by Mark Segall

The eastern U.S. chapter (New York City)

Local membership

$35/yr

ASIFA-East members get:

- *free admission to monthly* screenings
- the opportunity to enter and to judge the US's only annual animation festival, a showcase for the most interesting independent and commercial animation being produced today.
- The **Animator,** a monthly newsletter which spotlights members' accomplishments and general industry news, lists jobs, grants and residencies, and includes dates and deadlines for film and video festivals worldwide.
- Invitations to special screenings and animation-related events

Questions?

President

DAVID LEVY
(212) 654-6859

VICE PRES.
BARBARA KEARNEY
(212) 654-6184

ASIFA International by David Ehrlich

Hi Folks. This is my post-mortem account of the ASIFA Election at Ottawa and the new Board. I don't know how many of you actually bothered to vote directly with the ballot I sent you, but 15 of you ASIFA-East members sent me proxies to vote in your name. David Levy graciously volunteered to serve as one of the "administrators" at the election, so I gave him 1/3 or 5 of the 15 ASIFA-East proxies to vote as he saw fit, after hearing the various speeches. I also received 20 proxies from Hollywood members, half of which, or 10 proxies, I gave to our other retiring U.S. Board member, Deanna Morse, to vote as she saw fit. Sayoko Kinoshita gave me 8 proxies from her Japanese members. Knowing Sayoko's values, I voted those proxies for ALL 21 candidates.

As I had recommended to you in my letter accompanying the proxies and ballots, I cast my American proxies primarily for a smaller and more manageable 13-member Board, comprising those people who had proven themselves as reliable and active volunteer workers on behalf of ASIFA.

In past elections, an average of 500 votes and proxies were cast, and according to ASIFA's rules, to be elected a candidate must receive one more than 50% of the votes cast. This time there were only 196 valid votes cast, so a candidate needed 99 votes for election. 11 of the 13 candidates for whom I voted gained enough votes to be elected to the Board. The next day, the new Board met and chose their officers. Here's the new slate:

President-------Abi Feijo (Portugal)
Vice-Presidents: Antran Manoogian (U.S.)
Andy Wyatt (U.K.)
Marco deBlois (Canada)
Sayoko Kinoshita (Japan)
Secretary-General: Vesna Dovnikovic (Croatia)
Treasurer: Pierre Azuelos (France)
Board: Wendy Jackson Hall (U.S.)
Thomas Renoldner (Austria)
Heikki Jokinen(Finland)
Chris Robinson (Canada)

You have two fine U.S. representatives to the Board, and they are there to serve you in various ways and to communicate your concerns to the Board. Antran has been President of ASIFA-Hollywood for many years and in fact was instrumental in pulling them out of bankruptcy in the late 80s and building them up to where they are now. Hopefully, he can bring a new sense of fiscal responsibility to ASIFA. Wendy has worked for ASIFA-Hollywood, for Terry Thoren and Ron Diamond, and is presently living in Seattle. She is active in bringing together both U.S. and Canadian animators in the Pacific Northwest, something long overdue. They are your representatives, and you should feel free to email them your ideas and concerns:
Antran.Manoogian@disney.com and wendy@jacksonhall.com

The new Board has a number of problems to solve. Except in North America, membership has been steadily decreasing throughout the world leading to a gradual decrease in the budget. This has resulted in a paring down of the 4 ASIFA NEWS to 3 and last year, 2 issues per year. Funds are needed for the NEWS, the website, and for running the Secretariat. It would seem most reasonable to stop the hard copy of the NEWS, which takes up to 3/4 of the budget, and to rely on the electronic news on the website, but many of the present and potential members in East Europe, Asia and Third World countries do not yet have internet access, and such a move would be exclusive and discriminatory.

Clearly, it is the local groups like ASIFA-East that have developed and maintained active participation and communications. ASIFA as an international association lost much of its original reason to exist in 1989 when the Berlin Wall came down and free passage of animators and their films between East and West became a reality. After that, ASIFA's primary international function was as a support for and moral authority over the festivals. Ironically, the growth of one particular festival, that had been due in large part to ASIFA's help, enabled it to break loose in 1997 from the ASIFA Festival Regulations that it had in fact initially demanded for its protection, and to become an annual event that threatened the existence of the Zagreb Festival. And despite its valiant efforts to carry on, Zagreb is now in more trouble than ever, and ASIFA's moral authority over festivals suffered. One of our former Board members took on the responsibility of creating a new Festival Evaluation System in '97, and even found substantial local funding for his work, but unfortunately not very much was completed in those 3 years and little by little ASIFA lost most of its credibility and moral authority with all but a few festivals.

There is some talk about different geographic zones: North American, European and Asian, each with its own budget and sphere of activities. The Canadian and U.S. groups constitute over 75% of the members and membership dues, so giving North Americans back a portion of their ASIFA dues for increased local and regional activities seems beneficial to us. And even though Europeans would be left with much less funds from dues, they would be more eligible for state funding. The problem of course is the 40-year tradition of non-divisive internationalism that would have to be surmounted.

We are left with the reality that the local ASIFA groups are carrying the ball. Aside from the North American groups, which are all active, the groups in the U.K., Japan, China, Iran, Israel, Italy, Switzerland, and Austria seem to be holding their own with memberships from a high of 105 in the U.K., 60 in Switzerland and 40 in Japan, to 10-20 in those other nations. Most of them have their own newsletters and monthly screenings or meetings, just as ASIFA-East does. And like ASIFA-East, they offer a sense of belonging to a kind of "guild" for artists whose work may be much too solitary. There is hope for the growth of animation in these groups, and, with help from the individuals from these groups, perhaps the international vision of ASIFA may be rebuilt and strengthened. And this brings me again to my plea- ASIFA is you, the individuals. If you want to pitch in and do your part, contact Wendy and Antran. They'll be glad for your support, and you may even have fun.

I've retired from the Board after 12 years of very hard work at no pay, but in these past 7 weeks, by god, I've noticed a few hairs beginning to grow back, so all may not be lost. I wish ASIFA and our new ASIFA Board and ASIFA-East, growth and good health.

Greetings from the South by Linda Simensky

I grew rather fond of writing this column over the last few years, and despite taking a vacation from writing for the last newsletter, I am still going to write this column when I can. I particularly enjoy the negotiations to extend my deadline that come each time I am getting ready to send the column in. This time it was kind of easy, though. When David didn't see my column on the intended date, he e-mailed me offering extra time on the weekend. I felt kind of guilty, but procrastination is the only way to make these columns interesting. I require the pressure that comes with being at least four days late. Otherwise, I can't think and end up writing about flying or my lawn, or topics of equal fascination.

I am a fan of mail that is the paper sort, so it's nice to see the newsletter in the mailbox again. A couple of people asked me what I would have written about last year, had there been a newsletter. Lots of gripes, I tell them, and I have had several pet topics over the past year that I will happily tell you about.

Topic #1 - that inane article in the New York Times that essentially said that Don Bluth's latest flop was a sign that traditional animation was on the way out, making room for an all 3-D animation world. Even in Atlanta, I could hear the collective sigh of annoyance from animators. Topic #2 - prime time animated sitcoms on network television. Yeah, it was a bad year for them. However, most of the shows I would have been griping about are gone now. My final assessment of that is that clearly networks think that producing animation is the same as producing sitcoms, and that their animated shows are welcome to be as bad as most of their sitcoms are. Topic #3 - my favorite topic, the questionable state of animation festivals. I thought the one in LA was somewhat weak, but Ottawa made up for it. Actually, I like this topic so much that I am going to save it for another newsletter. Topic #4 is the internet, and this is probably a topic that you've all been pondering quite a bit, too. In fact, some of you probably are making your living doing work for the web, and some of you are probably trying to figure out how to.

Now I should point out that I am all for the internet. In fact, I use it all the time, and have found all sorts of information on it. And I think that it's the perfect format for personal expression. But I am most curious about the relationship between the existing animation industry and the web.

The internet is at an interesting point in its cycle. People keep comparing it to what tv was like in the 1950s or what cable was like in the 1970s. There is a sense that the visionaries who believed in the medium early on were the ones to succeed first. Perhaps, but when you think about it, the difference was that both tv and cable were businesses that had clear economic models. I am sure tv was mysterious early on, since once you bought a set, the shows were free. But of course there were commercials that you had to watch, and it was simple to understand how money was made. No one has really been able to apply any useful economic model to the internet, and without venture capitalists or backers to invest, there is not an obvious way to make money through a website that webcasts. If there were a clear solution, someone would have figured it out by now. So, we'll just have to wait for something to evolve. And talk about a strange industry... If you follow magazines like the Weekly Standard, and you go back to an issue that's more than three weeks old, the information is so out of date that the company you are reading about may be out of business already.

But beyond the economics of the web, what about the animation on the web? Is the existing animation industry benefiting from the web?

On the plus side, websites are great promotion for individuals and companies. I have seen some great company sites, and some great personal sites. But what about the animation viewing experience?

I guess the web makes it easier to see more films. But is this for people who find their 13-inch tv set too big for the film watching experience? Do we really want to watch films this way and have to feel thankful that at least we are getting to see the films? Are we really getting to see the films we want to see? Is any filmmaker making significant money from showing their films on the web? (All these questions are real ones, not rhetorical ones, so if you have answers, I am curious to hear them.)

Aesthetically, while programs like Flash give animators a great deal of freedom, it seems somewhat limiting design-wise and movement-wise. Much of what I have seen designed for the web all looks pretty much alike. That's a gross generalization, for sure, but I've been getting a lot of pitches of ideas that were first introduced on the web, and the designs are astoundingly similar. So rather than animation design on the web improving, instead we have this limited design style that will probably start to influence television.

I often wonder how we really feel sharing animation with the web. Is the web helping our own animators become rich and/or famous? What's been interesting is that the people making the majority of cartoons on the web don't seem to be people from any part of the animation industry. Who are all these people? Does anyone know? We all know Xeth Feinberg and Mark Newgarden, but who is that guy with the frog in the blender? Are any animators from the industry benefiting? Or are people using the web as a promotional tool, to break into the industry, be discovered and move on to features or tv? And now that festivals are adding "animation for the internet" categories, will that eliminate extra time to see other traditionally animated films?

Also, I have been told that many of the higher profile sites that have animation, such as Icebox, tend to share the same writer-driven bias that network television has, and the same ambivalence toward animator-created properties. I see a similarity to the way the animation community looked at 3D animation when it was first introduced. Does anyone else see this similarity? I think web animation will have some overlap, just as 3D had, but I sense we'll see web animation as a separate branch for a while.

Continued on next page

Greetings from the South...continued

I think we all assume that great filmmakers and ideas will be discovered on the internet. And I think we can assume that there will be interesting films that debut on the web. And people will continue to have a great way to show their work to a large audience. But we're really just at the beginning of the web's life cycle, and it will be interesting to see the implications it has for all the different parts of the animation industry. The sound you hear is the sound of me climbing off my soapbox right now. What I've written here is merely my opinion, of course, and I am curious to hear what people are thinking about animation on the web. Any predictions for the future?

ASIFA Opens First Indian Chapter

(October16, 2000) It was announced today that ASIFA Central in Zagreb, Croatia, the only internationally sanctioned organization for animation, will open a chapter in India. This new chapter will be located in the city of Trivandrum within the Indian state of Kerala, home of Toonz Animation India. The first meeting of ASIFA India will occur during The 2nd Annual Week With The Masters Animation Celebration, Toonz Animation India's high profile animation festival, held October 30 - November 3, 2000.

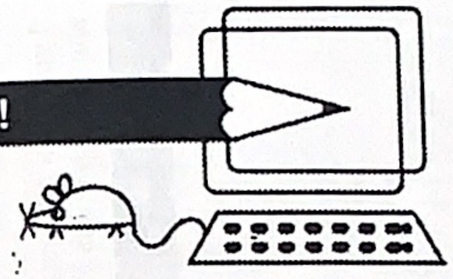
Heading up ASIFA's newest chapter is Bill Dennis, president and CEO of Toonz Animation India. Dennis comes to ASIFA's chapter with almost three decades of experience in the animation industry, having worked on such animated classics as, "The Lion King," "Beauty and the Beast," "Aladdin," and "The Little Mermaid."

The Indian chapter, which will be devoted to the encouragement and dissemination of film animation as an art and communication form, opens with 20 members. Tentatively, the new chapter's board includes; Bill Dennis as president, Suhael Merchant from Toonsense Studios as vice president, and Cathy Peza, Toonz Animation India's studio manager, as treasurer.

ASIFA, an organization for professional animators, has grown to over 1700 members in 55 countries during its 40-year history. The national chapters maintain the most immediate and direct contact with members, many, like the American regional groups, with their own monthly newsletters and screenings. ASIFA provides the linkage between all the chapters as well as a direct connection to International events such as animation festivals and seminars. For more information on ASIFA, refer to their website at (http://asifa.net).

For more information on The Second Annual Week with The Masters please visit their website at (www.toonzanimationindia.com)

ASIFA-East Mailing List !!!



A list-serve for ASIFA-East was established at EGroups. For those of you who are not familiar with list-servers, a list-serve is an e-mail based forum that allows members to discuss topics or send out notices to the entire membership of the list, simply by sending an e-mail to the server.

If you would like to be a member of the ASIFA-East List, register at: http://www.egroups.com/community/ASIFAeast

You will be sent a confirmation e-mail, which you must reply to in order to finalize your membership. When people post to the group, you will receive e-mails. If you would like to start a group discussion, or reply to a message, simply send and e-mail to the address below:

ASIFAeast@egroups.com **(NOTE:** You must be a member of the group to post)

Announcement

Video Lounge seeks short animation, experimental, or documentary videos for ongoing screening series. No narrative works made on film. Currently searching for international videos for upcoming series in the spring. Send non-returnable VHS tape with brief bio and $1 to:

Video Lounge
P.O. Box 1220
New York, NY 10013

For more info., e-mail: info@videolounge.org or visit their site:
www.videolounge.org

ASIFA EAST
c/o Michael Sporn Animation
632 Broadway
New York, NY 10012

Web News!
The ASIFA East web site is live again. Logon to www.asifaeast.com for:

Information about screenings and other events.
Board meeting times and locations.
Membership forms.
And more to come.

If you have any suggestions, or would like to volunteer content for the site, please email Tarik Cherkaoui at tarik@inorbit.com.